

Contents *Tyurkologicheskii sbornik* (1951-2009)."

I. Yu. Tugusheva (tr. Yang Fuxue and Zhang Haijuan). "Expedition to Central Asia and the Discovery of Early Medieval Turkic Manuscripts."

Anatoly M. Khazanov (tr. T. Jarken). "Introduction to the Second Edition of *Nomads and the Outside World*."

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### *Unpublished dissertations*

Youn-mi Kim. "Eternal Ritual in an Infinite Cosmos: The Chaoyang North Pagoda (1043-1044)." Unpublished Ph.D. dissertation, Harvard University, 2010. xxvii + 469 pp., including 119 pp. of illustrations.

The author is currently Assistant Professor in the Department of Art History at The Ohio State University.

Her own abstract (pp. iii-iv, quoted with her permission):

This dissertation examines the relationship among space, ritual, and cosmology in medieval Buddhism by means of a comprehensive analysis of the pagoda, the most representative architectural typology of East Asian Buddhism throughout its two-thousand-year history. The Chaoyang North Pagoda (1043-44), a Liao-dynasty (907-1125) structure in northeast China whose excavation was completed only in the 1990s, provides an excellent focus for such a study.

After Buddhism was transmitted from India to East Asia, a cosmological scheme of unprecedented sophistication, which consists of an infinitely expanding multiverse framed by a fractal-like structure, was developed in the seventh century by the Huayan school, a uniquely East Asian Buddhist sect. Examination of the Chaoyang North Pagoda reveals that it was designed to be an architectural epitome of the trichiliocosm described in the literature of the Huayan school. It conceptually transforms physically finite architectural space into an infinitely expanding cosmic space. Thus, examination of this space allows us to see how an Indian architectural prototype — namely, the stupa, which was envisioned to be the

center of the cosmos — later developed in China. More importantly, however, it suggests that Buddhist architectural structures should be viewed as embodiments of vision rather than understood only in terms of their physical shape.

Further examination of the inner space of the pagoda reveals that its relic crypt simulated a miniaturized version of the altar for chanting the Buddhist incantation known as the *Uṣṇīṣavijayā Dhāraṇī*. This suggests that the pagoda was designed not simply as static reliquary on an architectural scale but was intended to be a dynamic space wherein the benefits of ritual could be extended infinitely and eternally. The discovery of this ritual altar inside a permanently sealed space raises further questions regarding our present notions of ritual and ritual space.

Lastly, my comparison of the ritual altar configuration from this Liao pagoda with documents concerning a twelfth-century Japanese ritual brings this study into transnational dialogue. It reveals hitherto unknown connections between continental ritual practices and the purportedly indigenous Japanese esoteric ritual known as the *Nyohō Sonshō* Ritual, practiced by the Shingon school since 1109. This discovery testifies to the importance of the Liao dynasty, which is drawing increasing academic attention due to recent archaeological excavations, in completing our understanding of the landscape of medieval East Asian politics and religion.

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Lu Jing. "Liao Ceramics between 907 AD and 1125 AD in Northern China." Dissertation zur Erlangung des akademischen Grades Doktor der Philosophie der Fakultät für Kulturwissenschaften der Eberhard-Karls-Universität Tübingen, 2008. xliii + 1005 pp. The dissertation may be downloaded free of charge in pdf format at <[http://tobias-lib.uni-tuebingen.de/volltexte/2008/3483/pdf/Dissertation\\_Jing.pdf](http://tobias-lib.uni-tuebingen.de/volltexte/2008/3483/pdf/Dissertation_Jing.pdf)>.

Written in excellent English, this is a major contribution to the study of the culture of the Liao Empire (907-1125) and will be a valuable

reference work both for curators of museum collections and archaeologists working at Liao sites. One of the distinctions of the study is the author's extensive field examination of Liao kilns, few of which have previously been systematically investigated. The 255 pages of analytical text of the dissertation are followed by summary tables, maps, an illustrated systematic catalogue (pp. 516–871), a lavishly illustrated section of plates (pp. 872–970) showing kiln sites, unpublished shards, details of decoration and makers' marks, etc. Pp. 971–91 are an illustrated chronological table of Liao ceramics. The work concludes with summary statistical charts. Eberhard Karls Universität is to be commended for making a valuable work such as this freely available on the Internet.

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Catrin Kost. "Auf der Suche nach Identität. Bildpraxis im nordchinesischen Steppenraum vom 5. Jahrhundert vor Christus bis zur Zeitenwende" [In search of Identity. Pictorial Praxis in the Northern Chinese Steppe Region from the 5<sup>th</sup> century BCE to the beginning of the Common Era]. Inaugural-Dissertation zur Erlangung des Doktorgrades der Philosophie an der Ludwigs-Maximilian-Universität München. 4 vols.

The author is currently a research associate at the British Museum, cataloguing the three-dimensional objects in the Stein Collection and coordinating their digitization for the International Dunhuang Project.

The focus of this study is belt plaques which have loosely been characterized in the past as "Ordos bronzes," and which, as the author explains, embody a pictorial language which may be decoded and contribute to our understanding of the history of the peoples of the steppe region of northern China. She places the material in the context of what is known about different regions and archaeologically determined cultures, taking into account evidence about climate change which might help explain particular images of fauna. Of particular importance is that, where possible, she discusses the plaques with reference to their archaeological context in the various burial sites. She provides a detailed classification of the different types and images. The several volumes of this impressive dissertation contain numerous excellent maps illustrating among other things the regional distribution of specific types, 175 plates illustrating the objects, many of the grave sites and their artefacts, and much more. The dissertation certainly deserves to be published and translated.

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